The Stage as a Pulpit

BY FRANKLIN FYLES.

Thief" is a spendthrift. The desire of but the second half was a diminuendo. father to a husband who, when his income drops hopelessly below the outgo, and he fails to bunco a friend for more capital, blows out the small amount of brain that is in his aching head. The wife in "The Man on the Case" is so lavish in her outlays that her husband, under the stress of Wall street losses, pawns her jewelry and has a hades of a time getting it back.

casting about for subjects, hit easily on woman's vanity. Such plot as there is in the new nonsense play, "The Rogers Brothers in Panama," turns on a quest of \$25,000 with which to keep up appearances in society. Who says the stage isn't a pulpit and a rostrum for the teaching of moral lessons?

Topping in effectuality the other plays of femininely frenzied finance is The Thief." A repellant title, but perbrave of purpose, too, that I doff my hat and bow low to its author. But I don't believe that any American author could get American footlights to shine on a drama with a thief for a heroine.

The ball reboanded to him, while Lamb own management, are disposed to be less like conversational specialists and more like legitimate comedians. Sure-ly, they add acting to their talking, singing and dancing much more than to get the rubber ball." And so the ever before. And they let their very good to the principal good to be less like conversational specialists and more like legitimate comedians. Sure-ly, they add acting to their talking, singing and dancing much more than to get the rubber ball." And so the are willing to take the risk of it. It is easy to see, now that Margaret

durate in his condemnation. Audiences plays wouldn't exhaust the theme. dote on men who stand by their wives, right, wrong and anyway. Wonderful in juvenility is this Bellew. Close to sixty, he looks no more than forty. Persixty, he looks no more than forty. Persixty depends on the looks no more than forty.

I don't have to tell the story of "The Thief" to describe the uncommon ingenuity of the complication. An amateur detective convinces himself that the household's son is the thief, and the household's son is the thief, and the complex that the household's son is the thief, and the complex that the household's son is the thief, and the complex that the household's son is the thief, and the complex that the comple the innocent young fellow, knowing that the culprit is the woman of his infatuation, says "guilty" when he is accused. There's nothing original in that, you say. And I agree, too, that the heroine is not very unusual when, seeing the predicament that the lad gets into for love of her, impulsively blurts out a confession to save him. The play might end with the impassioned plea with which she convinces her husband that her crime has been mmitted for love of him. wife stealing money with which to decorate herself, and thereby keep her husband charmed, might serve as a play's bid for consideration. But the husband has no sooner forgiven his wife for being a thief-since love of him is her plea in extenuation-than suddenly he bethinks him that love must be the reason why the boy becomes her scapegoat. Has she broken the third commandment as well as the fourth? He thinks so, and that is more than he will forgive. The audience knows her to be a loyal wife, and weeps profusely over her double trouble—until 11 o'clock—when the truth prevails, and the play ends smilingly.

Martha Morton Cohn and Grace Liv-ingston Furniss are ladies in well-up circles of New York fashlonable society with a literary tinge to it. They are writers of many plays, too. chance they both set out to write stage expositions of the evils of modish extravagance so simultaneously that "The Movers" and "The Man on the Case" were introduced only one apart. But there was more than that of separation in the nature of the two works. One is tragical and the other farcical. It is Mrs. Cohn who, in "The Movers." points her moral by driving a spendthrift to suicide. He is a Wall street operator, so close to millions in his business that thousands seem in significant, and so he gratifies his flighty young wife's costly desires until bankruptcy halts his recklessness at home and in the street.

An auction sale is the main novelty in "The Movers." The furnishings of a very luxurious residence are sold under the hammer at a tithe of their cost. The house is invaded by a rabble. The family retreats from room to room, humillated, hopeless, until the half-crazed husband shuts himself in an apartment and the audience hears the pistol shot that kills him. To the end of the second act, and up to the suicide, this play is cogent, engrossing and effectual, with Vincent Serrano and Dorothy Donnelly as the husband and wife During the intermission the talk about It was that here we had a social problem drama as good as "The Lion and

New York, Sept. 13 .- The wife in "The | the Mouse" or "The Man of the Hour,"

her extravagance is to beautify herself

The husband and father of an extravexplained to an audience that even

The husband and father of an extravexplained to an audience that even in the eyes of her husband, so that he agant family in "The Man on the will be steadfast in his love, and not Case" steals his wife's diamonds to the then wouldn't laugh at it. But there are so many things so much funnier revert to his bachelor habits of promis- pawn, fixes up a fake burglary, calls that the new show is, I think, the best cuous resort to more beautiful women.

To that end she buys gowns, hats and lingerie in the costliest modes, and steals the money with which to pay bills not audited by the husband. The predicament for her and others is depredicament for her and others is de-plorable. The wife in "The Movers" the sleuth, thereby gaining an oppor-tunity to win the girl on his merits. The pet Rooseveltian project is hardly comes of a family of plentiful spenders Miss Furniss has taken a stale idea, as more than mentioned. The chorus beand scant payers. She blithely shifts her expenses of wardrobe from her father to a husband who, when his ining out strongly as an Ananias light rythm of "Way Down in Colon Town; So three plays new in Broadway this week have for a theme the evil of feminine extravagance. Perhaps this is not surprising in view of the vogue of York theatres, with her father-in-law, a distant island. The scene changes social problems on the stage, and the rapidly multiplying feminine spend- Winter, but now reappears on the stage sloppy in the light of a shiny moon, thrifts off the stage. The playwrights, to show that she is an adept comedi- and the two actors floating wonderful-

Americans are to that sort of wit. The stealer of the diamonds, seeing that he is likely to be exposed, decides to sawed rock to a soft mattress, to the take the man off the case.

"You're goin' t' git the rubber ball," says the detective. The first audience laughed instantly,

and the millionaire had to wait to extinent. And then, too, Margaret Illing- plain with: "Oh, I see. I'm to get the with a moving panorama to make the ton is its thief. You may know that bounce." Of course, the people wouldn't Margaret is a brilliantly handsome laugh again, and even seemed a little stationary swimmers appear to get actress, but not until Monday evening miffed by the aspersion on its alertness. along like racers. The inventor of that did she show enough of genius to make Now, what was to be done. The ex- tricky sight might be money in pocket people admire a thief—a sneak thief planation had to be cut out, surely; if he had held it out for a melodrama; at that—a thief who steals money from but that left the verbal bounce of the yet in extravaganza it has the value her admirable hostess, and permits that rubber ball with Charles Lamb, when of unexpected novelty. hostess's boyish son to shield her by it had been meant for the "featured" falsely declaring himself the criminal. Mr. Finney. I don't know that Finney
"The Thief" was original in French, by complained, yet Miss Furniss came to it is merely a guess, that the Rogerses, Henri Bernstein, and it is a play of soul, heart and especially brain; so the ball rebounded to him, while Lamb brave of purpose, too, that I doff my still kept a little hit at it.

Bernstein placed his work in Paris, laugh is transferred to the principal good tenor voices go in higher range of where managers welcome oddity and comedian.

A brief paragraph as to the coinci- sension between the brothers, retired Illington has triumphed with it, why she was glad to personate a thief; it is love that makes her steal; and she is a pitiful sufferer, because the jealous I have known charges of plagiarism to husband accuses her of disloyalty as be credited on less convincing evi-well as dishonesty. She is misunder- dence. The tendency of the time is to stood, and a woman gets a lot of sat- depict the foibles of modern society on much of a mimic that she gives imiisfactory misery out of a really cruel the stage. About the most obvious of tations of other persons in the play. misunderstanding. Margaret makes her audience weep copiously, and that is enough to make an actress happy. But I can't understand why Kyrle Bellew women in New York should simulconsented to appear as the husband taneously take up that manifest evil who, although reasonable, still is ob- to exploit theatrically? A dozen more "And what may tha

haps he tired of ornate romanticism, quence in dramatic art depends on the enjoyed two years of thievery as Raf- answer. They are funny fellows paired, ers show is to a considerable extent fles, and likes to keep on in the ways and who cares if the smaller one is an unskirted girl exhibition. of Sherlock Holmes and Anna Cather- Gus, or if he is Max, so long as he con- those dainty dolls of delicate dancing It looks odd, however, to tinues to thrust his interrogatory nose dignity, the Hengler sisters, Flo and see an old star stand around, saying up close to the bigger one's exclama-"Yes" and "No," "Oh" and "Ah," while tory mouth in vacuous ignorance? for about a minute in masculine garb. a new star has a plenty of language German-American dialect teams have The ordeal seems to stun them. But rewith which to make fame. Think, too, of the dignified Bellew letting his nose be puiled for fun by an actress hardly be puiled for fun by an actress hardly be pushed for fun by an actress hardly by an actress hardly by an actress hardly by a constant function of the functi more than one-third his age. Bernstein deville to burlesque. The smaller part-doesn't provide entrances for his hero-ner is always the Patsy Bolivar of the divert attention by trooping forth in ine and here, as native authors are told firm. The brothers Rogers bubbled up casings skin-tight, though not skinto, but discloses them seated side by from Bowery dregs to Broadway froth hued, from neck to heels. That is side. Nor need he be coerced to pro-vide "comedy relief" throughout the in a musical farce, all the rest of which After the first five minutes, dur- failed miserably; so the manager put Rogerses figure as toreadors, and end ing which the playfully fond wife pulls them forth as star comedians; and the show by cutting a bull in two secthe husband's nose, just to see if she from that time to this they have aptions. can make him look like the nasally odd de Bergerac, there isn't a gleam of merriment. The author is privileged to Street" through six in other places to Street" through six in other places to Street through six in other places through six in ot keep close down to his pathetic theme. "The Rogers Brothers in Panama;" I don't have to tell the story of "The and don't you see the value of titles

his place as maker of the material,

* * * I don't say it because I know it, for vocalism. I wonder if it is so that Maud Raymond, being a cause of dis-

"But she has one grievous fault,"

"And what may that be?" I asked. "Her hips," was the calm reply.

MONEY EVERY WEEK

should by right have held a patent on

The initial impression given by Mc-Nally's successors is an unfavorable the names of the Rogers characters-Hugo Kisser and A. Gustave Windt. Do you get it? Hug-and-kiss-her and A-gust-of-wind. Each pun has to be comedian, telling tales of his superiority to Sherlock Holmes in exploits of detection, and at the same time finding out about the bogus robbery. While he Rogerses go to Panama as valets, but wooes the girl as the detective, the real are hired to make believe they are detective displeases her with coarse- admirals in the United States navy. ness as the millionaire, and all comes The job is beset with difficulties that out right. The girl's getting of a thirty send the two frauds to jail; and their ly like real swimmers. Goodness, but we do move in stage illusions. Thirty The detective figuring as the man of years ago, Dion Boucicault had the noney is a study in slang. How keen dear little Colleen Bawn thrown into a pool of mosquito netting water, and sprang to her rescue from a fretdelight of thrilled spectators. There was but the faintest suggestion of reality. Now, there is moving photography to turn the canvas into waves, with an electro-lighted moon to shine. shores seem to stand still while the

chorus for that offense. And this Rog-

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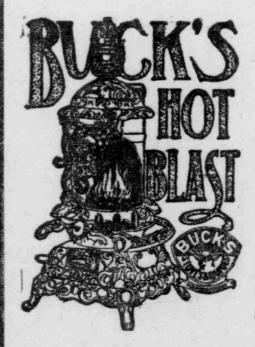
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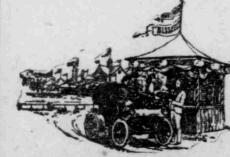


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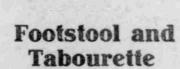


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